

BALLROOM DANCE MAGAZINE

AUGUST 1960 25 CENTS

In this issue:

THE MAMBO

CONTEST FEVER:
Reports from
California, New Mexico,
England, Germany

NEWPORT YOUTH BAND

At the Pacifica Ball



Ruth Harrison and Alex Fisher

Photo: By Jack Mitchell

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PLEASED TO MEET YOU!

When do you greet the hostess first? when the host? Whom do you introduce to whom? Granted you have negotiated an introduction with aplomb, do you fade away complacently, or do you leave your victims with a topic of conversation?

Do you know how to enter a room? Having entered, to sit or not to sit—that is the question. If it is to sit, how do you accomplish it? Once down, do you know how to rise, or do you fall flat on your face and give up the social struggle?

To many ballroom teachers endeavoring to instill in their young pupils habits of correct social conduct in this casual age, it may be of inspiring interest to know that the answer to the above questions are considered important enough to be incorporated, along with many others, in a *Syllabus on Deportment* by one of the branches of Britain's Imperial Society of Teachers of Dancing. An examination is offered in this subject and an appropriate award may be won by successful coping with it. To quote:

"Candidates are examined on their understanding of the carriage of the body and general poise in: Standing, Walking, Sitting and Rising. They must describe and demonstrate (poise and manner being taken into consideration) the following: Entering a room; Introductions; Receiving a guest; Meeting a host and/or hostess; Invitation, acceptance and refusal to dance; Issuing invitations, acceptance of and method of thanks after an event; Taking leave at a party; Receiving an award; Giving a bouquet or other presentation; Addressing a person of title; Curtsey and/or bow."

In all the above, the customs closely parallel ours, except that we do not have frequent occasion to consider matters of rank or title in making introductions, nor the problem of the correct curtsey to royalty (involving the lowering and raising of the eyes). Speaking of royalty, it is interesting that it is considered the proper procedure in addressing a person in this category, to use the title the first time, and thereafter "Ma'am" or "Sir."

The matter of giving and receiving awards is given more attention than is always observed here; the giver of the award being sure to shake hands (with the right, of course) and to give the award with the left; the receiver takes the award in the left hand. A point is stressed that, when presenting a bouquet, the flowers are held in the right arm so that the person receiving them can easily take them in her left.

I saw some teen-age English girls give a public "performance" based on this syllabus which was most impressive. I am sure if our own young people had seen it they would have found it charming, interesting, and not the least bit stuffy. It is a help to teachers to have Deportment thus recognized.

The National Council of Dance Teacher Organizations and the U.S. Ballroom Council are well into a joint project of preparing syllabi on all kinds of dance, which will help to gain better recognition of the dance as a respected educational subject. It is felt that the ballroom syllabi should include, not only outlines of each of the rhythms, but a Syllabus on Etiquette—American style—as well.

HELEN WICKS REID



7,000 fans attended this year's Star Ball. Between contest events, audience came down to dance on huge floor at Earls Court Arena.

AMERICAN CONTESTANTS ACROSS THE ATLANTIC

By HELEN WICKS REID

LONDON.

In its role as a beautiful spectacle and as a wholesome sport, American ballroom dancing this year has taken a giant step forward. We have just seen a team of two professional couples officially representing the USA in two major international competitions. Burnett & Betty Bolloten of Albuquerque, New Mexico, and Frederick Rust & Janet Bodle of NYC and Riverdale, New Jersey, respectively, were certified by the United States Ballroom Council as entrants in the World Championships in West Berlin and at the Star Ball in London.

Howard B. Reid

The most significant thing about this development, it seems to me, is not whether these pioneering competitors came in first (and they didn't), but rather the fact that the USA has begun to participate in an activity which can help—along with the exchange of ballet companies, musical artists, theatre companies, sports groups, etc.—to build a bridge of friendship to other countries. It is a demonstration that international ballroom dance matches offer one more way of establishing people-to-people contact.

As a result of previous visits overseas, we have been aware for some time of the eagerness of Europeans to welcome our ballroom dancers into their many competitions. In 1956 (prior to the formation of the US Ballroom Council), we escorted to the Star Ball a two-couple team—John Kelly & Mildred Grmek and Michael Russo & Ruth Evans. In advance it was realized that since these dancers were not schooled in International Style (upon which overseas contest rules are based), their appearance would be purely for good will. And that it turned out to be—they got a tremendous reception.

(Continued on Page 25)



Above:
A pretty cowgirl (from London's Arts Educational Schools) and a Boston Bull mascot provide the ethnic motif for bringing onto the floor the USA Richardson Cup Team — Janet Bodle, Frederick Rust, Betty & Burnett Bolloten.

Howard B. Reid



Maurice V. Strowbridge



Bill Mackenzie

Above:
Janet Bodle & Frederick Rust show the Star audience their stylish Rumba.

Left:
L to R, Helen Wicks Reid, Chairman of US Ballroom Council's Contest Committee and author of accompanying report, chats with USA's Betty & Burnett Bolloten and Canada's Basil Valvasori at Star's cocktail party for overseas contestants. Partially seen behind Mrs. Reid is the distinguished British dance leader, Philip J. S. Richardson, O.B.E., for whom Richardson Cup is named.

"STOMP"

"STOMP"

"STOMP"

"The Madison"
Has a Jumpin' New Relative

By WILLIAM COMO

Like it's the Stomp, Jack! Like cool! That's the newest dance around—or, in reality, a new series of jazz combinations thought up by the "heppiest" teen-agers. According to all reports, it's nippin' at the heels of the Madison.

Danceable to any 4/4 time or Lindy music, it can actually be washed into any Madison routine to give it a New Look. Like the Madison, it can be done in a side-by-side single line, in two facing lines (like the Stroll), or even in a circle. Formation can be all boys, all girls, or a mixture thereof in any proportion. Partners, too, can do it as Open Break Lindy-type figures.

First in with an analysis and presentation of the Stomp was Stamford, Conn., teacher Bill De Formato. Its formal debut was at the Pre-Convention Ballroom session of Dance Masters of America July 10 at NYC's Hotel Roosevelt.

De Formato tells us that he picked up the dance from a group of Negro teenagers in Stamford—while he was preparing them for a more-square production of *H.M.S. Pinafore* at the local high school.

With the "hotter" elements of the dance simmered down for social acceptance, the Stomp, as routined for DMA by Mr. De Formato, is presented for your pleasure—and for the pleasure of your youngsters.

Routine shown below is for a side-by-side line formation. When done as a couple dance, or in Stroll-type facing lines, girl starts with opposite foot.

THE STOMP

BASIC	Cts.	
Brush LF fwd into kick; step on LF	QQ	1,2
Touch rt toe behind LF; side step to rt	QQ	3,4
Rock bwd LF fwd RF	QQ	5,6

SLIDE BASIC

Brush LF fwd into kick; step on LF	QQ	1,2
Slide RF to LF, stamp	QQ	3,4
Rock bwd LF fwd RF	QQ	5,6

HOP

Brush LF fwd into kick; step on LF	QQ	1,2
Place RF behind lt knee and hop back on LF	Q	3
Step back on RF	Q	4
Rock bwd LF fwd RF	QQ	5,6

1/2 TURNS

Trng 1/2 lt (pivoting on RF), Brush LF fwd into kick; step on LF	QQ	1,2
Touch rt toe behind LF; side step to rt	QQ	3,4
Rock bwd LF fwd RF	QQ	5,6
Repeat above 6 cts for return to original pos.		

GOIN' UP

From BASIC		
Starting LF, traveling fwd, heel, ball change (4 times)	1&2	

GOIN' BACK

From BASIC		
Starting LF, traveling bwd, heel, ball change (4 times)	1&2	

STRUT

Kick lt heel fwd; step fwd LF	QQ	1,2
Kick rt heel fwd; step fwd RF	QQ	3,4
Kick lt heel fwd; step fwd LF	QQ	1,2
Kick rt heel fwd; step fwd RF	QQ	3,4
Do above 8 times either in a line or circle.		
END		



This group learning the Stomp from Bill De Formato & Teresa Signore contains Presidents, Past Presidents, Secretaries and sundry other VIP's of Dance Masters of America. Scene is NYC's Hotel Roosevelt. Universal Photo Service



Mr. De Formato and Miss Signore demonstrate Stomp Basic, which they taught during DMA Pre-Convention Ballroom session.

De Formato Recommends for "The Stomp": *DING-A-LING*, 45 RPM, Cameo No. C 175 D by Bobby Rydell & Orchestra. Flip side also good — but a bit faster: *SWINGIN' SCHOOL*

MAMBO

Installment VII from
"A Textbook of Cuban Cha Cha
and Mambo"

By DON BYRNES & ALICE SWANSON

MAMBO AS A SOCIAL DANCE

When Mambo was first taking form, it was danced as a slightly sharper and elongated version of Cuban Bolero or Guaracha, when in closed position. Practically all of the closed position figures were lifted whole cloth from the Cuban Bolero. Only when in open break position was it known as Mambo. Eventually the whole new rhythmic expression came to be known as Mambo.

The exhibition type Mambo is wild, free and expressive. It shows the influence of students of Modern and other dance techniques, who have incorporated Modern body movement, Ballet turns, eccentric steps and a hodgepodge of anything old or new that seemed "sharp." Even today in Mambo contests, one may recognize many familiar variations in strange company. This type of Mambo requires a fine sense of rhythm, agility, lack of inhibition and great stamina.

Mambo is a social dance in every sense of the word. If it is intelligently presented without that "extreme effect," it will intrigue students of social dancing everywhere. It should be relaxed and enjoyable and without wild gyrations of hand or foot movements, except for exhibition. The teacher has the responsibility to standardize, discipline and properly present this thrilling dance to make it acceptable. Mambo can retain its place, along with the other standard social dances, in the smartest places.

MAMBO PHRASING

To understand and enjoy dancing the Mambo, one must know what to listen for in Cuban music.

Practically all Cuban rhythms are fundamentally the same as the basic rhythms of the "son," and in its slower form "the Bolero," in its medium and brighter forms the "son Guajira" and "son Montuno," and in its really bright and still faster form "the Guaracha." They are all governed by the Claves rhythm phrasing.

The main Latin American rhythm instruments are the Maracas, Claves, Conga Drum, Bongos, Gourd, Cow Bell and the Timbali. For teaching authentic Mambo the basic rhythm of at least the first three (3) should be understood.

1. THE MARACAS — round or oval gourd shells with some buckshot or dried peas in-

side. Handles are attached to the shells and they are played as a pair. Played forward and backward in a steady rhythm, they sound (TSCHUK — TSCHUK — TSCHUK — TSCHUK).

2. THE CONGA DRUM — a large barrel-shaped drum that rests on the floor and is held between the knees. The sounds we listen for from the conga are the two sharp beats on the 4 and 5 counts just before the down beat 3. THE CLAVES—two cylindrical pieces of hard wood. One is held in the cupped hand for resonance and struck with the other.

Mambo music is written 4/4 time and played in a two (2) measure rhythm phrase in most Cuban music. To explain the Claves beat we must count 8 beats to the measure for 2 measures. 1 & 2 & 3 & 4 & for 2 measures. The beats underlined would be the notes on which the Claves are played, 1 & 2 & 3 & 4 & for 1st measure, and 1 & 2 & 3 & 4 & for the 2nd measure. In teaching we say SHAVE AND A HAIR CUT SHAM POO.

We have found the following rhythm and step patterns to be in general use: Rhythm Pattern danced on the Mambo beat in the Claves and Melodic Phrase: A syncopated two measure phrase, starting step pattern on first or third measure to keep within melody pattern. Anticipate first step a beat before musical count one, and fourth step a beat before musical count five. Accent on musical counts two and six. This is within the Claves phrase.

A rhythm and step pattern used as an introduction to the authentic beat in Cuban dances is called the Lead In.

The Lead In begins on the first accented beat of the music. Thereafter, there is no step on the down beat of the measure. However, there may be a body movement.

The Lead In or Sway is used to commence dancing and is not repeated.

The basic Mambo step is six steps to 8 beats of music and is danced on an anticipated beat.

When teaching Mambo, a simple chant is used: step on the left foot and do a backward rock, step on the right foot and do a forward rock.

One basic step would include the left or first half which is danced on the musical count 8-1, 2, 3, and the right or second half is danced on 4-5, 6, 7.

Musically The Lead in:

From then on the Musical and Step Pattern Phrase is:

Musical Count: 8-1 2 3 4-5 6 7

Two Measure Phrase

Steps: 1 2 3 4 5 6

Mambo is not a beginners dance.
We suggest students take Rumba and Cha Cha first.

MAMBO

BASIC FIGURES

Not a Teaching Sequence

Lady's Part Omitted When Counterpart
LEAD IN — INTRODUCTION TO MAMBO

RHYTHM

CPos Gentleman

STEPS

MUSICAL CTS.

1. LF Diag Bwd	Q 1
2. RF Bwd	Q 2
3. LF SIP	Q 3
4. RF Diag Fwd	S 4-5
5. LF Fwd	Q 6
6. RF SIP	Q 7

THE SWAY — Some experienced dancers "SWAY" to the Lt on cts 1,2,3, — to the Rt on cts 4,5 and start dancing with a Fwd Rock on cts 6, 7 instead of stepping out the entire Lead-In.

Note: The Lead-in or the Sway are used to commence dancing and are not repeated.

THE BASIC CPos Gentleman

1. LF Diag Bwd	S 8-1
2. RF Bwd	Q 2
3. LF SIP	Q 3
4. RF Diag Fwd	S 4-5
5. LF Fwd	Q 6
6. RF SIP	Q 7

Trng Lt may be repeated as many times as desired.

Steps 1,2,3. are known as Left half Basic.

Steps 4,5,6. are known as the Right half Basic.

PREPARATION CPos Gentleman

1. LF Diag Bwd	S 8-1
2. RF Bwd	Q 2
3. LF SIP	Q 3

Trng Lt — The Preparation is the same as the Left half Basic but will be a cue to "Break."

CUBAN BREAK OB Pos Gentleman

4. RF Diag Bwd	S 4-5
5. LF Bwd	Q 6
6. RF SIP	Q 7

Note: The three steps of The Cuban Break are written as 4,5,6. because they will always be 4,5,6 of the constant Rhythm Pattern.

Lady

4. LF Diag Bwd	S 4-5
5. RF Bwd	Q 6
6. LF SIP	Q 7

SIDE BREAK Gentleman

4. RF Swd	S 4-5
5. LF Bwd	Q 6
6. RF SIP	Q 7

Lady

4. LF Swd — trng to Semi-OPos	S 4-5
5. RF Bwd	Q 6
6. LF SIP	Q 7

Note: The three steps of the Side Break are written as 4.5.6. because they will always be 4.5.6. of the constant Rhythm Pattern.

ROLL BREAK OB Pos Gentleman
4. trng ¼ Rt away from partner S 4-5
5. RF Fwd Q 6
6. RF SIP Q 7

Lady
4. trng ¼ Lt away from partner S 4-5
5. RF Fwd Q 6
6. LF SIP Q 7

Note: The three steps of the side Break are written as 4.5.6. because they will always be 4.5.6. of the constant Rhythm Pattern.

WALK Gentleman
1. LF Fwd S 8-1
2. RF Fwd Q 2
3. LF Fwd Q 3

COMMANDOS

1. LF Close to RF
2. RF Fwd
3. LF SIP
4. RF Close to LF
5. LF Fwd
6. RF SIP

Commandos may be done Fwd, Swd or Bwd. They are named by the direction of step #2 or #5, the first step of the Rock

Lady
1. RF Closes to LF S 8-1
2. LF Fwd Q 2
3. RF SIP Q 3
4. LF Closes to RF S 4-5
5. RF Fwd Q 6
6. LF SIP Q 7

Lady's Commandos may also be done Fwd, Swd or Bwd. They are named by the direction of step #2 or #5, the first step of

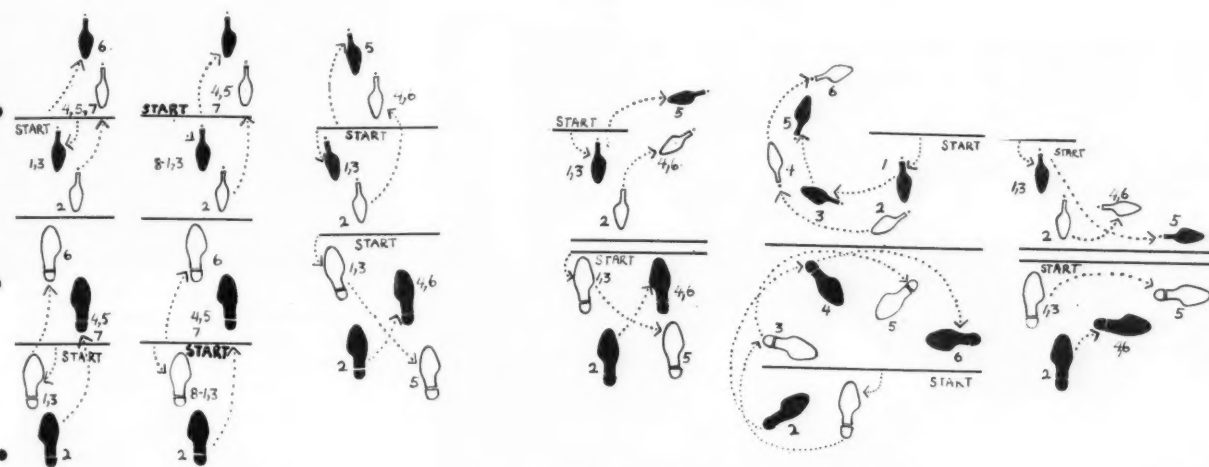
Gentleman

2. LF Fwd trng Rt Q 2
3. RF Fwd inside Gentleman's LF trng Rt Q 3
4. LF Fwd trng Rt S 4-5
5. RF Fwd inside Gentleman's LF trng Rt Q 6
6. LF Fwd trng Rt Q 7

Note: It is possible that three steps of the Gentleman's part of the Spot Turn may be used in a comb. while the Lady is lead in some other figure.

Gentleman FORWARD SPOT TURN

1. LF Fwd inside Lady's RF trng Lt S 8-1
2. RF Fwd trng Lt Q 2
3. LF Fwd inside Lady's RF trng Lt Q 3
4. RF Fwd trng Lt S 4-5
5. LF Fwd inside Lady's RF trng Lt Q 6



Lead In Basic Step Preparation & Cuban Break Preparation & Side Break Preparation & Roll Break Backward Spot Turn

(NOTE: Outline print indicates LF; solid print indicates RF. Directions for Lady at top of diagrams; Gentleman at bottom. Musical Counts are shown on LEAD IN and BASIC STEP diagrams. All other diagrams show Step Counts.)

4. RF Fwd S 4-5
5. LF Fwd Q 6
6. RF Fwd Q 7

Known as Fwd Walk. Same steps and etc all Bwd, known as Bwd Walk.

Lady
Same for Lady, all Fwd or all Bwd, but note: Steps 1.2.3. of Walk would be RF, LF, RF. Steps 4.5.6. of Walk would be LF, RF, LF.

TURN ABOUT Gentleman
1. LF Fwd trng ¼ Lt S 8-1
2. RF Fwd trng ½ Lt Q 2
3. RF SIP trng ¼ Rt Q 3
Lady
1. RF Fwd trng ¼ Rt S 8-1
2. LF Fwd trng ½ Rt Q 2
3. RF SIP trng ¼ Rt Q 3

the Rock. Of course, if the couple is in CPos. and Lady's part is counterpart, i.e., A Bwd Commando with Gentleman's Fwd Commando, etc.

BACKWARD SPOT TURN Gentleman

1. LF Swd trng Rt S 8-1
2. RF Cross in back trng Rt Q 2
3. LF Swd trng Rt Q 3
4. RF Cross in back trng Rt S 4-5
5. LF Swd trng Rt Q 6
6. RF Cross in back trng Rt Q 7

Note: Amount of turn is not precise. It is governed by the ability of the dancers to turn In Balance and In Rhythm without losing

CPos. Lady
1. RF Fwd inside Gentleman's LF trng Rt S 8-1

6. RF Fwd trng Lt Q 7
Lady
1. RF Swd trng Lt S 8-1
2. LF cross in back trng Lt Q 2
3. RF Swd trng Lt Q 3
4. LF Cross in back trng Lt S 4-5
5. RF Swd trng Lt Q 6
6. LF Cross in back trng Lt Q 7

REVERSE TURN ABOUT Gentleman

4. RF Fwd trng ¼ Rt S 4-5
5. LF Fwd trng ½ Rt Q 6
6. RF SIP trng ¼ Rt Q 7
Lady
4. LF Fwd trng ¼ Lt S 4-5
5. RF Fwd trng ½ Lt Q 6
6. LF Sip trng ¼ Lt Q 7

(Continued on page 23)

THE PACIFICA BALL

*Both American and
International Styles
Featured in
San Francisco Competition*



One round of the Pacifica Ball competition, held in the attractive Crystal Room of San Francisco's Hotel Whitcomb. Sponsor was the Kiwanis Pacific Youth Foundation.

PHOTOS: TED STRESHINSKY

L to R, Juanita & Paul Burkett are photographed receiving 3rd place Int'l Style trophies from George Elliott.



John King & Mary Helen Baxter came from Albuquerque, New Mexico, to take first place in the George Elliott Trophy Competition for International Style.



All reports indicate that the first Pacifica Ball, held June 11 at the Whitcomb Hotel in San Francisco, was a smash success, and it looks as though a major annual contest event is established on the West Coast.

The two-part amateur match featured the "Pacifica Ballroom Championships" (for American Style dancing) and the "George Elliott Trophy Competition" (for International Style). Sponsor was a division of the Kiwanis Pacific Club, the Kiwanis Pacific Youth Foundation, which includes among its public service activities financial assistance to various boys' clubs and youth centers and "Fun For a Day" outings for young people of the Bay Area. Organizers were San Francisco teachers George Elliott and Jean Hart. Contest Committee of the U.S. Ballroom Council cooperated in formulation of rules and passed on choice of judges, most of whom are members of Dance Masters of California (DMA) and Associated Dance Teachers of Southern California (DMA).

Observers report that there was a keen sense of competition in the air and a large and enthusiastic audience on hand to cheer their favorites. Evening opened with the first round of the Pacifica Championships and provided a brilliant showcase of the type of dancing which has been given a high polish by California competition dancers — American Style (or Free Style). 19 teams danced Waltz, Foxtrot, Tango and Rumba.

The final result was another triumph for the extremely talented couple spotlighted on our July 1960 cover — San Francisco dancers Cliff & Lee Isaak. To win the Pacifica All-Around Championship the Isaaks took 1st place in Waltz, Foxtrot and Tango, and 2nd in Rumba.

Close behind, winning 2nd place, were
(Continued on Page 24)

At refreshment time, a stylish contestant shows how to keep a ball gown unruffled.

L to R, some of the evening's VIP's. Back row—judges Arthur Burton, William D'Albrev, Will Thomas, William McNess, Ken Sloan, Martin Flipse. Front row — judges Gladys Blankenship, Imogene Woodruff, Valerie Rogers, Elliott Trophy winners John King & Mary Helen Baxter, Pacifica All-Around winners Lee & Cliff Isaak, organizers Jean Hart & George Elliott, judge Frances Hatch Park.



REPORT FROM BALLROOM ARTS FESTIVAL

BY DON F. BYRNES



Jim Browning

Mary Helen Baxter & John King, who won 1st place in Int'l Style at the Pacific Ball in S.F., repeated their triumph 2 weeks later at the Albuquerque festival.

Albuquerque is no longer just a train stop on the Santa Fe line. On the week-end of June 24-26 the New Mexico city became a dance center for the whole country, playing host to the 1960 Ballroom Arts Festival. The organizer, J. H. Vandapool, presented the three-day event in his recently completed Dance Academy. Its handsome ballroom is the envy of any space-conscious New Yorker—it has a floor area of more than 10,000 square feet!

The worthwhile aims of the Festival were stated in Mr. Vandapool's first announcement:

"To further the development of beautiful ballroom dancing, you are cordially invited to participate in this national competition. It is open to all sponsored couples, thereby giving students an opportunity to exhibit their growing abilities and to compare their faults in a friendly spirit. With this outlet the teacher is afforded the opportunity to set an annual goal for the product of the year's effort.

"It is our purpose to help the teachers attain their rightful place. Such joint action will add stature to the profession and help gain recognition for the teacher's efforts in the community."

Judging from the comments made by the capacity crowd of 1,000 spectators and 50 competing couples, the finished product proved to be just what it set out to be. The Saturday contest was national in scope, with couples from as far away as the Atlantic and Pacific Coasts. New Mexico, naturally, offered the largest number of contestants. Much of the local enthusiasm can be attributed to Mr. Vandapool and his teachers, Betty and Burnett Bolloten (who were abroad at the time—to compete in the World Championships in Berlin and at the Star Ball in London).

The contest had three divisions. NOVICE was in Foxtrot and Waltz, and open to all amateur couples—designed mainly for beginners or the very young. FREE STYLE

(Continued on page 26)



Int'l Style Jr. Division winners Catherine Clark & Howard Millett of Albuquerque.



Junior Free Style winners: L to R — Tana Olson & Kenneth Creese, 4th (Denver); Sherrill Ann Long & Richard Arnold, 3rd (Denver); Alisa Zerwer & John Snodgrass, 2nd (Albuquerque); Barbara Robertson & Hugh Formhals, 1st (Albuquerque). Judges in back row, L to R: Bertie Jeffries, Jimmy Cullip, Jeff Jeffries, Olive Cullip, Don Byrnes.



J.H. Vandapool presents cups to Novice finalists Vicki di Gangi & Ronald Millett.

SPOT NEWS

MIDWEST BALLROOM NOTES

June Rold, who has classes in Des Plaines, Ill., and several other towns, is organizing a First Annual Festival and Dance Contest for the Northwest suburbs of Chicago — an event which is sure to be a stimulus to the contest idea hereabouts. Occasion is the 125th anniversary of Des Plaines. Categories will be Waltz, Foxtrot, Cha Cha, Tango and Rumba. Entrants, amateurs only, will be in the 14-18 or adult age groups. During intermissions there will be a "History of Ballroom Dancing, 1835-1960" show. Schools in the surrounding area are invited to send contestants and couples to perform in the exhibition. Incidentally, one of Miss Rold's pupils was 1st runner-up in the Miss Illinois competition and has been acting as disc jockey for some of the teen-age programs.

The well-attended Hinote Dance Festival in Flint, Mich., featured two widely differing ballroom teachers. Johnnie Rossi of NYC taught styling in Latin American rhythms — something all of us can use. Jim Smith of Staten Island, NY, gave routines in various rhythms. His Foxtrot was in the Harvest Moon-Roseland style.

The first summertime mass debutante presentation in the Chicago area was the June Ball in Evanston, held amid fabulous surroundings. The pink-decorated setting was the former Ogden Armour estate which has 2 million dollars' worth of landscaping. Partners for the white-gowned deb's in the Grand March, the presentation, and the opening waltz were their fathers — after which the escorts "took over."

Head of the Holmes Studio in Ashland, Ky., is Harry Holmes. He also has classes in Kenova, Paintsville, Preston, and in some of the county schools. For ages 6 to 10, he teaches squares and rounds, and "social dancing" for those older. Included in his "Cotillion Club" Oct.-May season are two "formals," with orchestra music. In the 1½-hr. classes held every 2 weeks, the youngsters favor Swing and mixers. Mr. Holmes also has adult groups organized each 6 weeks.

Mary Rawley Hesson and her family have had a studio in Huntington, W. Va., for many years. Her group classes, called Cotillions, meet alternate weeks for 18 classes a year. Each hour class is followed by a practice hour.

An interesting feature of the classes of Katie Treece of Michigan County, Mich., is a once-a-month party — in the form of a hay-ride, a skating party, a restaurant dinner, a "Pot Luck" supper, or a picnic. Her classes are grouped according to ability, rather than age or grade. Her annual recital includes a ballroom program. *LOUISE EGE*

25 MILLION WELK FANS SEE BALLROOM COMPETITION

Contest time at the Aragon Ballroom! For the competition buffs the night of June 4 at Lawrence Welk's famous headquarters at Ocean Park, California, was like old times — only better. The Foxtrot match that night was on ABC's coast-to-coast network.

This first try at a ballroom contest on the popular Welk-Dodge show brought a flood of appreciative letters from all over the country. And the dance world again owes a vote of thanks to Lawrence Welk for this nationwide showcasing of beautiful and smooth ballroom artistry.

We know there are detractors who maintain that Welk's Champagne Music is full of square bubbles—but you can't argue with a following of 25 million viewers every Saturday night. And just ask the gentlemen at Dot Records (and at Coral, for whom Welk previously recorded) about the steady sale of millions and millions of his albums of dance music. From the ballroom enthusiast's point of view, the reason is very simple—Welk's music is always danceable; it keeps the beat.

For the big event Ralph Portnor was on the bandstand next to Welk in his familiar role as Aragon contest emcee. The huge ballroom was crowded—the management having declared it a special occasion (no admission, bar closed, no minimum age requirement).

First place went to newlyweds Paul & Juanita Burkett of North Hollywood. The Burkett's, members of the National Smooth Dancers, first met, in fact, at the Aragon and were married four months ago. He's in real estate and his wife is a secretary. (A week later this couple placed 3rd in the Int'l Style competition for the George Elliott Cup at the Pacifica Ball in San Francisco —reported elsewhere in this issue.)

Second place went to Dr. Neil Faus & Donna Shaver of Los Angeles, a couple who have been dancing together for about four months. Dr. Faus is a dentist, and Miss Shaver is a bookkeeper who recently moved to Los Angeles from Portland, Ore.

The third place trophies get added to a roomful of others won by those California competition regulars, George Ford & Penny Breen, both of Los Angeles. He's a movie player, and she's a beautician.

We had a ball visiting the Aragon again and seeing top West Coast ballroom talent —without having to leave our old Manhattan rocking chair. *D. D.*



Line-up of lucky winners: L to R, Donna Shaver & Dr. Neil Faus (2nd); Juanita & Paul Burkett (1st); Penny Breen & George Ford (3rd).



Familiar sight on the Sat. night TV screen: Lawrence Welk and his Champagne Music boys.



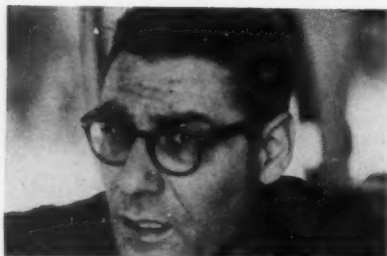
A section of the field of contestants Foxtrotting past the Aragon bandstand.



A DAY WITH THE NEWPORT YOUTH BAND By ROBERT C. BECKMAN

On the front pages the morning of July 3 were hair-raising reports of riots at the Newport Jazz Festival. A wave of college students, irate at being unable to get into the previous evening's sold-out performance, tangled boisterously with the police. Calling in reinforcements of state troopers and National Guard units, the local gendarmes resorted to tear gas and fire hoses to restore order in the staid and fashionable Rhode Island resort. In alarm, the town council cut short the Festival and threatened to ban future ones.

Anyone's theories about the maddening effects of the sound of jazz won't apply here,



During bus trip, NYB dir. Marshall Brown answers questions about the teen-age band.

for few of the 15,000 fans inside Freebody Park, scene of the concert, had any idea the ruckus was happening outside. They mistook the firing of tear gas shells for normal Fourth of July-type noises. Instead, the insiders demonstrated—in a well-behaved, non-

violent fashion—their approval of the show's stellar attractions. One to which they gave an especially good reception was the Newport Youth Band, a phenomenon on the musical scene which has become famous not only for its concert jazz, but also for its music for ballroom dancing.

The NYB is composed of teenage musicians from high schools of the Greater New York area, and is sponsored by the Newport Jazz Festival. Director of the band is an energetic performer-composer-arranger-lecturer named Marshall Brown.

Designed to be a self-perpetuating group, the NYB has new members join up each year as others graduate from school. Recruits are attracted through a yearly bulletin announcing vacancies sent to music departments of all high schools of the area. Each applicant is auditioned personally by Brown. In volume of response, that has meant 700 in 1958, and 550 in 1959. His requirements are that the new member must have the necessary technique to play the band's music, and in addition have the emotional maturity necessary for the discipline that must be maintained in an organization of this nature. The age range is from 14 to 18, though exceptions are made in cases of outstanding ability.

There can be no comparison between the NYB and the typical high school dance band, for the Newport group is a dance-jazz band which is the equal of many of the more experienced professional groups, and when one takes into consideration the average age

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Practical evidence of success is seen in the fact that their bookings are handled by the big-time General Artists Corporation, and that their third album for Coral Records has just been issued.

Delighted with *Ballroom Dance Magazine's* interest, Marshall Brown suggested that this reporter would get the best picture of the situation by accompanying them on a trip to one of the ballrooms where they were to play. On Saturday, June 25, they were booked for



Before starting on journey, members get in a little practice at Brown's NYC studio. L to R, Benny Jacobs-El & Larry Morton.



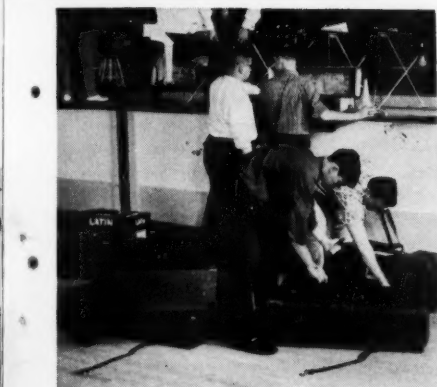
Ed Gomez & Jimmy Owens load instruments in baggage compartment. NYB players don't have luxury of a band boy.

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L to R: Mike Abene, Nat Pavone & Larry Rosen in an impromptu jazz discussion.



Unloading and setting up after arrival at the Connecticut resort's ballroom.

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(Continued on Page 16)



Dancers gather at bandstand for solo by lead baritone sax player Ronnie Cuber.



Time out for the Lake Compounce "rides." Top: L to R, pianist Mike Abene, NYB vocalist Nancy Manning, lead trumpeter Bill Vaccaro on the Motor Scooter; directly above: a group on the Miniature Railroad.

PHOTOS: LEN BAUMAN



Lead trombonist Benny Jacobs-El.



Enroute home, Mike Abene & Larry Rosen are slightly slap-happy during a 3:30 AM roadside stop for nourishment.

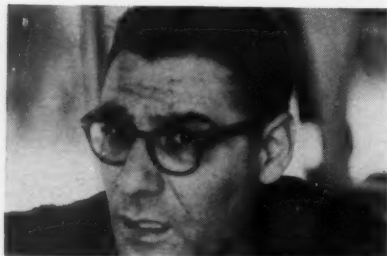


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PHOTOS: LEN BAUMAN



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OFF-BEAT

News and Views of Dance Records

BY BOB BAGAR

Capitol has served up a fine summer refreshment in the form of more LP's designed for dancing. Now at the record stores across the country, to add to your vacation dancing pleasure, are the first three of their new *Let's Dance* series. They're tasteful productions, too, featuring Merengue, Cha Cha, and the perennial favorite, Waltz.

The major record companies have come in this season with a batch of new dance attractions to liven up the market — and perhaps to spur the independents to look to their laurels. Records for dancing have been the traditional stronghold of the smaller companies to date, but Capitol Records, under a full head of steam, has produced a total of 16 dance albums this year — and is out looking for bear.

The native character of the new dances which have given record sales a boost in recent years has dictated special treatment. Dance teachers, realizing the importance of authenticity, have turned to imported discs recorded in the locale from which the dance originates, or to the tailored offerings of the small independents who were quick to capitalize on each new dance craze. Now Capitol, Victor and Columbia are leading the major companies into this potentially vast dance market.

If the tempos of all the Capitol *Let's Dance* albums hold to the medium-fast statements of the Merengue and Cha Cha LP's, the accomplished dancer need look no further to supply his wants, but the lively tempos should not prove too formidable for those with less ability. Certainly the wide variety of selection and orchestral treatment will keep all interested in trying.

Capitol's *Let's Dance the Merengue* (T 1349) by Pete Balboa and the Nassau Palms Orchestra is a neat collection of tunes not usually considered Merengue fare. The result is that our ears are curiously alive and responsive. Pair Stan Kenton's modern jazz piece, *Artistry in Rhythm*, with *Arrivederci Roma*, and you have some idea of the novelty you can expect from these well-driven Merengues. Balboa derives the proper amount of exotic effects and city sophistication from his orchestra. Occasionally we detect too strong a concern for melody with a corresponding loss of clarity in the rhythm. The lapses are minor, however, and distract only temporarily.

In listening to *Let's Dance the Cha Cha* (Capitol T 1350) by Harry Ortega and the Caribe Tropical Orchestra, we had most fun with a piece entitled *The Late, Late Show*.

The insinuating screech of flute piercing the night air brings the tropical flavor Cha Cha home with great immediacy. Throughout there's clean brass work on display, proudest in *Dark Eyes* and *For Me and My Gal*. Succinct as its title, *Cha* rings in pleasantly — we're keen on this melody. A strong rhythm foundation sets out each selection in predictable, measured quantities, yet the effect is altered to suit each new musical occasion. Judging from the success of this effort, we have waited too long for a Cha Cha version of *Mack the Knife*.

A good change of pace is *Let's Dance the Waltz* (Capitol T 1347) by Hilton White and His Palace Orchestra. This album is interlarded with old and new favorites. *Around the World in 80 Days*, *The Song from Moulin Rouge* and *Autumn Leaves* allow for easy interpretation and smooth listening. Tempos in the LP are styled for American waltz, and the selection is good and carefully arranged. A balanced album, if a trifle too stylized.

SOME PLENA DISCS

Considering the hubbub over Plena, we petitioned Miss Viola Kruse, Sec'y-Treas. of Dance Educators of America, to let us hear the Plena pearls brought stateside from the recent DEA junket to Puerto Rico, home of the Plena.

An album we recommend for your "Plena

Party" is *Plenas de Puerto Rico* (Marvila LP 50). This is vigorous Plena music with an immediate appeal and unmistakable native character which transfers the warm feeling the people have for their national dance. These are not highly polished commercial productions, but they give us the sound, the spirit, energy and excitement of a native fiesta. Voices blend with guitars, bongos, maracas and harmonica. Worth going after.

Singles with merit:

Tu Nada Mas (Seeco 45-7910) by Cesar Concepcion and His Orchestra. By far the most exciting single we have heard in quite a while. Romantic, with a rich bass that pulls, and a strong male voice lighting the way. Just sway through this gilded Bolero Cha Cha Cha. On the flip side, *Cuba y Puerto Rico* — Plena with bounce, big sound, tricky melody. At times Mambo-ish. You won't sit still during this piece, whether you Plena or no.

Cortaron a Elena (Ansonia 45-5936) by Canario and His Group. Driving, infectious rhythm. Backed by *La Negra Merced*, a Plena with a deliberate manner. Medium tempo with rhythm to spare.

Plena Para Gozar (Seeco 45-7671) by Joe Valle and His Orchestra. Sing along with this one. All you need to know is "la la la la la." Dance along, too. Light and frothy entertainment with a jubilant chorus. The Bolero, *Bello Amanecer*, backs it up.

END



IT WON'T DIE — "THE MADISON": Getting still another lease on life via a nation-wide TV special, "The Madison" was a feature on "Coke Time," ABC-TV's salute to teen-agers June 27. Doing the Basic (L to R) are: Dee Jay Mattis, Pepe DeChazza, Annette Funicello, Ken Malone, Nanette Rosen and Franklin Kiser. The novelty line dance is on the agenda of several teacher convention sessions this summer.

BALLROOM DANCE MAGAZINE August 1960

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Because of unusually difficult arrangements, NYB brass section has 5 trumpets instead of the customary 4, with one trumpeter resting in rotation. L to R, Nat Pavone, Bill Vaccaro, Jimmy Owens, Gerry Jochim. Harry Hall is off-camera.

NEWPORT YOUTH BAND (Cont'd from Page 13)

The instant the bus began to move it became a beehive of activity. These boys live, eat and breathe music. I found one working on a composition (two members are fine composers), another studying a harmony manual, another savoring the latest magazine article on his favorite jazz performer, and numerous group discussions on everything from how to oil trumpet valves to nonchromatic unimodality.

3:00 PM: In the midst of all the activity, Brown took time out to discuss his feelings about the organization. "I want my kids to be better citizens as a result of this band," he said. "Their hours away from the band are just as important to me as their musical activities. It is my policy never to let rehearsals conflict with school hours, and I insist that each member maintain a 75 average in his studies. I've had to drop kids because of failure to keep up with grades. But, I knew it was the only thing to do, in spite of the effect it had on the band. Fortunately, these are isolated cases.

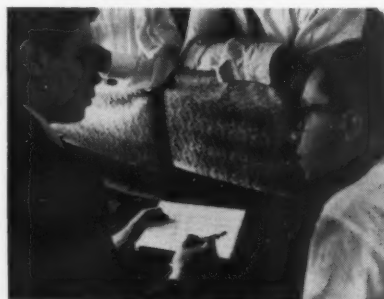
"I rarely have to worry about the kids, because the music is too important to them. They know they have to be better behaved than any other club because they are constantly on display. To handle a group of boys in this age bracket, I find that I'm playing the role of a combination music teacher, scout master and adolescent psychologist.

"I live in dread of the day when one of them might get into trouble—just normal, everyday trouble—because the inevitable reaction will be that jazz is to blame. I've found that if you call it a dance band, everything's OK. Call it jazz band, and immediately there seems to be a certain degree of cheapness about it. This definitely should not be. I think the experience my boys are getting with me will make better people out of them and will prevent their having to go through the depravity of cheap band playing most have to go through to get this

kind of experience."

4:00 PM: The bus came to a halt, the door opened, and there was a big friendly sign, "Lake Compounce." Before leaving the bus, Brown gave the boys some last-minute instructions and told them they had about two hours for the rides. As his last word was uttered, the gang was off, as though propelled by a cannon, to the Roller Coaster. After four exhausting rides they went on to a nausea-inducing monstrosity called the Roto-Jet. Then the Motor Scooter, the Miniature Railway, the Fun House, the Golf Course and, finally a refreshing speedboat cruise around the lake.

7:30 PM: In preparation for a short rehearsal before getting into their uniforms, the boys began setting up the bandstand and passing out arrangements of the tunes that



In transit, Larry Morton & Ed Gomez go over a problem in musical composition.

would be part of the evening's entertainment. Each performance is handled as if it were the most important of all, even though, since its debut a few years ago, the NYB has had extensive experience performing on weekends and during school holidays for high school and college dances around NYC. Besides this, they have played for many benefits, at churches, settlement houses, on radio and TV, and in jazz concerts throughout the country. As if this weren't enough, they have

to their credit a successful debut at Carnegie Hall.

8:30 PM: Bedecked in smart blue jackets, grey trousers and white buckskin shoes, the band began to play. The music could best be associated with that of the old Claude Thornhill band—a good danceable beat with occasional improvised solos played over a gentle, but interesting, harmonic underscore. The dance music was intermixed with an assortment of jazz compositions by such composers as Ernie Wilkins, Bill Russo, Neal Hefti, Tiny Kahn, John LaPorta and Marshall Brown, himself. But no matter what they played, the youthful ebullience that is so characteristic of the NYB was as much a part of the music as the printed notes on the scores. "Our kind of music," says Brown, "is for young people, and what could be more fitting than youth playing for youth?"

1:00 AM: Dance floor deserted, instruments packed away, and another successful engagement to their credit. The trip back was comparatively quiet, except when we noted an expression of alarm on the face of a roadside coffee shop manager as nineteen youngsters, a weary bus driver, an equipment-laden photographer, the bandleader and your reporter darted across the highway into his establishment at 3:30 AM, all seemingly trying to deflect an approaching famine.

4:30 PM: Back, safe and sound, in New York. "There'll be a rehearsal at 3 this afternoon. I want everyone there on time, and that includes you two sleeping beauties who are graduating from high school this morning!" These were the parting words from their inexhaustible director.

Apart from the extraordinary profundity of such music being played by youngsters, the real significance of this orchestra lies in the great contribution made toward musical education. With the right kind of sponsorship interest from service organizations, a nationwide movement could develop with youth bands of this type. A teenage jazz-dance group as an integral part of every urban community would be of enormous benefit to the music business and, more important, to young people interested in music as a career. They would thereby avoid many of the pitfalls of the business and receive professional instruction under competent directors.

"Talent is widespread," says Marshall Brown. "It is proper educational channeling that gives it its value." **END**

NEWPORT YOUTH BAND PERSONNEL

Trumpets: Bill Vaccaro (lead), Nat Pavone, Gerry Jochim, Harry Hall, Jimmy Owens; Trombones: Benny Jacobs-El (lead), Chip Hoehler, Joe Orange, Eddie Green; Saxophones: Andy Marsala (lead alto), Larry Morton, Al Abreu (lead tenor), Danny Megna, Ronnie Cuber (baritone); Drums: Larry Rosen; Piano: Mike Abene; Bass: Ed Gomez; Guitar: Jerry Friedman; Vocalist: Nancy Manning.

CORAL ALBUMS BY NEWPORT YOUTH BAND

The Newport Youth Band at the Newport Jazz Festival (57306) (753706—Stereo); The Newport Youth Band (57298) (757298—Stereo); Dance Tonight (57350) (757350—Stereo).



Jack Mitchell

HOST TO DANCING NEW YORK

Louis J. Brecker, against the background of the famous Roseland Dance City entrance. The handsome establishment, opened in 1956, replaced the colorful Roseland Ballroom, which Brecker founded back in 1919.



Jay Photographers

Just before show time, Louis J. Brecker accepts Ballroom Dance Magazine's plaque from Ed. Donald Duncan (L) and BRDM Publisher Rudolf Orthwine

It has a large and superb floor—with room to move. The dance music is strictly for dancers, an all-too-rare blessing. Those who just want to watch can always see a great show on the dance floor, for this is home base for the best and smoothest dancers in the East—the Harvest Moon Ball veterans and hopefuls. And it's one of the best bargains around for those seeking a wholesome evening on the town. Such is Manhattan's Roseland Dance City, a happy haven just off Broadway on West 52nd Street.

On June 14, this publication echoed the sentiments of the New York dance world in presenting a plaque which read:

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LOUIS J. BRECKER of
ROSELAND DANCE CITY
in appreciation for his long-time
patronage of fine ballroom dancing.

Reflecting Mr. Brecker's policy of providing an attractive, well-ordered center are his
(Continued on Page 24)



Jack Mitchell

On Tues. nights at 11:30, Roseland gives a "bonus" floor show. Among those on bill June 14 were the Kimo Lee Dancers, who do lightning-paced Polynesian numbers (which no Polynesian could keep up with).

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NEW YORK

Arthur Murray Studio
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New York City

Byrnes and Swanson
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Brooklyn 26 BU 2-7383

Donald Sawyer
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THIS ONE FOR ADULTS: A popular Saturday night show in Chicago is "Spin Time," on WGN-TV. In a night club setting, adults dance to hit recordings. Jack Hilton is host.

SPOT NEWS

BEST NEW DANCE BAND OF 1960

The American Federation of Musicians has announced the 1960 "Best New Dance Band" competition — its 2nd annual. Composer-conductor Jackie Gleason, sometimes also known as a TV and musical comedy star, is honorary chairman of the project. Local and regional competitions from coast to coast in the USA and Canada will be held during the late summer, and finals and semi-finals are slated for fall.

Competing groups, which may be made up of either AFM professionals or unaffiliated amateurs, (with the exception of so-called name bands) may not exceed 15 instrumentalists. There are no restrictions as to instrumentation other than those governing a standard dance band. Some 700 AFM locals are cooperating with community leaders to form committees for preliminaries.

In last year's finals, at NYC's Roseland Dance City May 9, Claude Gordon's 15-piece band from Los Angeles was chosen as winner. Judges made up an impressive array of

"name" bandleaders: Sammy Kaye, Vincent Lopez, Ted Lewis, Warren Covington, Richard Maltby, Buddy Morrow, Meyer Davis, Les Elgart, Woody Herman, Lester Lanin.

(Editorial aside to our good friend, AFM Pres. Herman Kenin: this year — since the question being decided is what's good dance music — how about some dancers and dance teachers on the judging panel?)

HERE AND THERE

Two new members have been added to the Nat'l Advisory Board of the Recreational Dancing Institute, the organization conducting a nation-wide campaign to promote social dancing in collaboration with the American Federation of Musicians, the Nat'l Ballroom Operators Assn., and the music licensing agencies. One is Al Jarvis, star of the popular nightly "Let's Dance" program on KABC-TV in Los Angeles. Second is Donald Duncan, Editor of *Ballroom Dance Magazine*.

The First Lady of Ballroom Dancing, Irene Castle, is recovering nicely at her home in Lake Forest, Ill., after undergoing corrective surgery.

Alex Desandro announces that his Oct. 9 Open Amateur Competition in Int'l Style

- Quickstep, Waltz, Foxtrot—plus American or Int'l Style Tango—will not be at his studio, but in the Grand Ballroom of NYC's Riverside Plaza Hotel, which has the advantage of a balcony for spectators. Among the trophies is a 2½-foot silver cup for the All-Around Winner. Special trophies will go to the "King and Queen of the Tango," and to "Miss Elegance," the lady chosen as having the most beautiful dance dress.
- Mel & Gloria Riedl are doing double duty this summer, teaching at both their Bronx studio and at the El Dorado Beach Club in New Rochelle, NY. Assisting at the El Dorado are Lou Bennett & Jet Sharon.

NEWS FROM SAN FRANCISCO AREA

S. F. teacher George Elliott is offering a full year's scholarship in Int'l Style competition dancing to youngsters 16-21. Applicants must have had at least a year's previous dance training, preferably in ballet. Audition info: George Elliott, c/o Jean Hart Dance Academy, 1319 20th Ave., S.F.

S. F. Golden Gate Chapter of the Nat'l Smooth Dancers announced a novel contest gimmick for their annual July 4 week-end affair at the Palace Hotel. Couples were paired off for the Foxtrot competition by a drawing. In the ensuing Waltz contest, members danced with their own partners.

Ruth & Ray Hagstrom of San Jose were winners of the June 18 Open Foxtrot Contest held by the Lake Merritt (Oakland) Chapter of the NSD. 2nd, Carl & Claudia Gaver, also of San Jose. 3rd, Mario & Viola Saisi of S. F. Judges: Arthur Burton, Sam Revelle, Phyllis Conley.

John Whooley, mgr. of S.F.'s Avalon Ballroom, has engaged William D'Albrow to teach classes Fri. & Sun. preceding the evening dancing sessions.

The Albany, Calif., Ballroom Dance Club celebrated its 12th anniversary with a gala dance June 18 at Cornell School.

GLADYS BLANKENSHIP

STANDARDIZATION NOTE

Theodore M. Bernstein, Asst. Managing Editor of *The New York Times*, is chief watchdog of grammar, syntax, clarity and nicety for that distinguished newspaper. In his delightfully useful book, *Watch Your Language* (Channel Press, Great Neck, NY, \$3.95), this latter-day Fowler takes up the vexing question of ROCK 'N' ROLL. In the "Words That Need Watching" chapter, he writes:

"An issue of the *AP Log* noted that in one day's Associated Press report this phrase had arrived in seven different versions. The *Times* has published a few, too. 'In the interest of unanimity,' said the *Log*, 'we hereby prescribe as AP style: rock 'n' roll.' It seems appropriate, if repulsive, so we'll string along, hoping the while that the whole business will roll down the drain before too long. So it's rock 'n' roll — no hyphens, no quotes. No peace."

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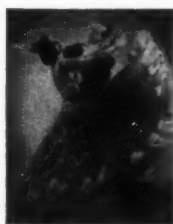
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On June 8 at Roseland Gloria & Mel Riedl presented their 5th annual Contest and Ballroom Revue to an enthusiastic audience.

The contest-minded *habitués* at Roseland in New York are a wonderful breed of dedicated souls. With an eager eye always on the next Harvest Moon Ball, they study and study, practice and practice, and compete and compete. At the Thursday and Sunday evening matches run by Roseland they're faithful regulars. Very few professional dancers manage to rack up as much performing experience as these determined amateurs.

Once a year at Roseland there is a contest which is quite different and considerably more "low pressure." It is the annual Contest and Ballroom Revue of the Bronx studio of Mel and Gloria Riedl. The couples in this competition haven't the slightest wishful urge toward the limelight of Madison Square Garden. For the most part they are business and professional men and their wives who just love to dance and who particularly enjoy taking over Roseland for an end-of-the-season evening to have a friendly intra-school con-



L to R, last year's All-Around winners, Loraine Kuitens & Sid Kohn, present trophies to the 1960 victors: John & Jo Dougherty, 1st in Rumba; and Frank & Peggy Friscia, winners in Foxtrot & Tango and All-Around champions of the evening.

PHOTOS: JACK MITCHELL



Goldie & Moe Lipson are out front in this view of the Riedl contest.



Rose Girard & Franc Peri went from an easy-going Plena into a feverish Mambo.



In the floor show, Lou Bennett & Jet Sharon did a ballroom-ballet adagio.

test. Nonetheless, their dancing prowess, which we observed at this year's "Riedl Night" at Roseland on June 8, could be matched with some of the most publicized contest talent.

Before a large and enthusiastic audience they danced in Foxtrot, Rumba and Tango. John and Jo Dougherty won the Rumba trophy. Peggy and Frank Friscia made off with both the Foxtrot and Tango cups—thereby taking also the All-Around trophy, plus a prize of \$50.

The evening also featured a fast-paced show. Franc Peri and Rose Girard did a whirl-wind Plena and Mambo; Lou Bennett and Jet Sharon were impressive in an adagio number; attractive pre-teenage students from the Yonkers studio of Emmett Firestone won applause for a "Merry Widow" ballet; and the Riedls gave a smart demonstration of Paso Doble.

Contest judges were Franc Peri, Lou Bennett and Don De Natale. D.D.

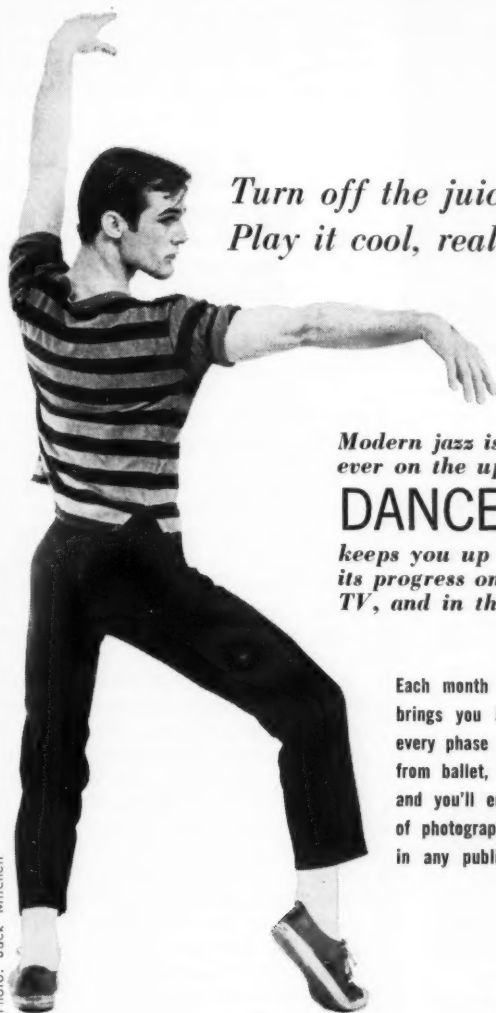


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London teacher Marguerite Vacani, with whom Queen Elizabeth and Princess Margaret studied dancing when they were children, devotes much of her time to teaching the handicapped. Her sightless and handless partner here is obviously enjoying his lesson in Foxtrot.

LADY WITH A HEART

BY HELEN WICKS REID

Dancing teachers are only human, and it's to be expected that now and then they will point with pride to the fact that on their lists of patronesses are some of the more distinguished citizens of the community. As an American teacher in London, this writer, when she recently had the pleasure of visiting a British colleague, encountered the list to end all lists. Patronesses, past and present, of the classes of Miss Marguerite Vacani, include seventy-nine titled women — two queens, two princesses, nine duchesses, and sixty-six peeresses!

But none of this kind of thing was what Miss Vacani wanted to talk to us about when we interviewed her both in her Mayfair flat and her Brompton Road studio. In truth, it was only with considerable difficulty that we were able to sleuth out something she never discusses — that Queen Elizabeth and Princess Margaret, when they were children, learned their dancing from her; and that Prince Charles and Princess Anne are presently pupils of hers (and of her niece, Betty Vacani, who now assists her).

Instead of "name-dropping," Marguerite Vacani wanted to tell us about her enthusiasm for a long-time extra-curricular career — teaching dancing to the blind and to the handicapped. She spoke fervently of how dancing, imaginatively taught, can help people relax. She says she is constantly reminded of this need when, while traveling on buses, she watches the anxious faces of the passengers. Release from tension is, of course, even more urgent in the case of those who are physically handicapped.

"If only one can make dancing a joy . . ." is a slogan she stresses again and again to her teachers.

With the blind, Miss Vacani "creates happiness" by conducting her work in an atmosphere as natural, open and easy as possible. She chuckled when she told us about an occasion when she was teaching a man, totally blind, who towered six feet, six inches in height.

"What a tiny waist you have, darling!" he said as they got set to try a waltz.

She — being not quite five feet high — replied, "You haven't got me around the waist — you've got me around then neck!"

All Miss Vacani's pupils do their part in contributing to worthy causes, such as teaching the blind, by dancing in many benefits — which she has been organizing since 1922. A particularly memorable one was the War Time Pantomime at Windsor in which the young princesses appeared. One to which we were invited was a recent Garden Party given to assist the Church of England's Children's Society ("Waifs and Strays"). Her annual Dancing Matinees have brought in nearly \$60,000 for charitable work.

Miss Vacani now has as pupils children of parents whom she taught, and whose grandmothers she taught Court Curtsies. (Her brochure still lists private "Court Presentation Lessons.") She, herself, has two children and four grandchildren. Possessed with seemingly endless energy, she is a devotee of walking — for miles and miles. Once she and her husband, Lt. Col. F. L. Rankin, won the "Sunningdale Mixed Foursome," a British golf tournament.

MIXER OF THE MONTH

Girls stand in line facing boys, who also stand in a line. Girls' line is to right of boys' line in relation to front of room. The two lines should be 8 to 10 feet apart.

The teacher, or some designated person, throws dice. The boy in the 1st position in line counts down the line of girls according to the number thrown and takes that girl as partner—i.e., if a Two and a Three turn up, he takes the 5th girl.

They dance once around the room and then separate—the girl taking her place at the end of the girls' line, the boy at the end of the boys' line.

In the meantime, the dice have been thrown for the next boy. Etc., etc.

(Caution: At frequent intervals only one die should be used; otherwise the girl in No. 1 position in line will never dance.)

It is more fun if large dice are used so that all the participants can see. These may be obtained at novelty stores. This is an excellent mixer to use when the number present is not evenly divided between boys and girls. Also, it has proven popular regardless of the age of the group.

H.W.R.

SPOT NEWS

Ballroom Dance Magazine's representative for the Los Angeles region, Katherine Sheehy, was elected President of Associated Dance Teachers of So. Calif. (Dance Masters of America Club No. 1) during that organization's July 2-6 convention in L. A.

Jody Elder reappeared on the ballroom scene in late June, presenting a contest and teachers' convention in Provo, Utah.

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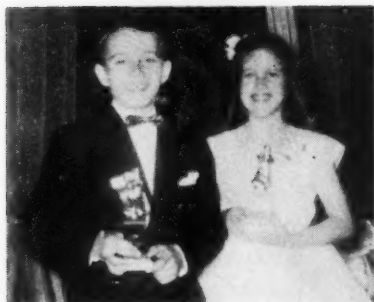
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POSTSCRIPT



In last month's "Big Moment" Contest report on the Dance Masters of America competition for young people, there was a slip-up in the list of the 1st place winners—for which we apologize. We erroneously indicated (in the 1st to 4th grade section) that Elaine Thomas & Lloyd George were pupils of Lois McDonald. These youngsters, who won five 1st places (Foxtrot, school figures & free style; Waltz, school figures; Cha Cha, school figures & free style) are students of Ruth E. Feeley, whose studio is at South Yarmouth on Cape Cod in Massachusetts.

MAMBO (Continued from Page 7)

MAMBO BRONZE

Teaching Sequence

- A. Teach stepping in place. Emphasize complete change of weight.
- B. Teach Rocks: Two changes of weight. First step in chosen direction—Fwd, Bwd or Swd—and second step in place.
- C. Teach Basic as: One step diagonally Bwd and a Bwd Rock, one step diagonally Fwd and a Fwd Rock.
- D. Teach Preparation and Cuban Break.

E. Count correct Mambo beat for students until about third lesson and then introduce the Lead-in.

F. For teaching purposes, we divide the Mambo into three groupings or sequences: The first sequence is the *Basic Step* or its variations.

The second sequence is the *Preparation and Break*, i.e., Cuban Break, Side Break or Roll Break. We use the word "Break" to mean to separate or break away from the Basic Step.

The third sequence: The step pattern which follows the Break we call "*The Figure*." It is usually the indentifying name of the comb. For example, Under the Arch comb would be a Basic, Preparation, Cuban Break, Under the Arch and Recover.

G. The Mambo is a Spot Dance and does not travel around the room. However, we sometimes use alignment to explain the direction of step patterns. In a spot dance, turning supplies movement and contrast. In some figures, the amount of turn is precise in order to continue into the next figure. In other figures, the amount of turn is governed by

the tempo of the music or the technique of the dancers.

H. It may be noted after studying the basic figures and rhythm of the Mambo that the musical count is constant and unnecessary to note except in advanced figures. For description, we use the number of steps 1.2.3. 4.5.6.

Musical Ct.	8-1	2	3	4-5	6	7
Two Measure Phrase						
Steps	1	2	3	4	5	6
Gentleman	LF	RF	LF	RF	LF	RF
Lady	RF	LF	RF	LF	RF	LF

MAMBO IS NOT A BEGINNER'S DANCE. WE SUGGEST STUDENTS TAKE RUMBA AND CHA CHA FIRST.

COMBINATIONS

1. UNDER THE ARCH

Basic, Preparation, Cuban Break, UNDER THE ARCH, Recover Right half Basic. Under the Arch consists of the Gentleman doing Left half Basic while the Lady does a Turn About under the joined hands.

2. FREE TURN ABOUT

Basic, Preparation, Cuban Break, FREE TURN ABOUT, Recover Right half Basic. This comb. is exactly the same as Under the Arch except that the Lady is "Free" during her Turn About.

3. BOTH TURN ABOUT

Basic, Preparation, Cuban Break, BOTH TURN ABOUT, Recover Right half Basic. Both Turn About consists of each doing their Turn About "Free."

4. IN OUT AND ABOUT

Basic, Preparation, Cuban Break, BOTH TURN IN. Both a Fwd step and a Fwd Rock $\frac{1}{4}$ turn toward the joined hands. 1.2.3. BOTH TURN OUT. Both a Fwd step and a Fwd Rock $\frac{1}{2}$ turn away from the joined hands. 4.5.6. BOTH TURN ABOUT 1.2.3. Recover Right half Basic.

5. SIDEWARD BREAK AND LOOP

Basic, Preparation, SWD BREAK, LOOP, Fwd Commando, Recover Basic. The Loop consists of the Gentleman doing a Bwd Commando while the Lady does a full Lt turn with three steps in place led by the joined hands moving between the couple and then being raised to allow her to complete her turn.

6. RIGHT SPOT TURN

Basic, Preparation, Cuban Break, steps 1.2.3. of RT SPOT TURN, Fwd Commando, Recover Basic. Note immediate return to CPos after break to go into the Spot Turn.

7. WRAP-AROUND

Basic, Preparation, Cuban Break, WRAP-AROUND, Side Break, Bwd Commando, Fwd Commando, Recover Basic.

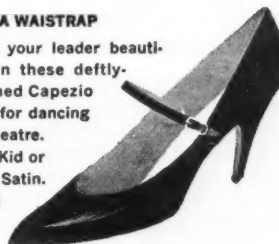
The Wrap-Around consists of the Gentleman doing a Turn About and moving his Lt arm (hands still joined) across in front of himself to lead Lady in Walk clockwise around him. He releases the joined hands on step 3 taking care not to stop movement and be ready for Side Break.

(Continued on Page 25)

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Ambassadors to the West from the Commodore Ballroom in Lowell, Mass.: Normand Martin & Shirley Holt, 2nd place winners in the American Style section of the Pacifica contest.

PACIFICA BALL (Cont'd from p. 9)

Normand Martin & Shirley Holt, who came all the way from their homes in Nashua, New Hampshire, and Lowell, Mass., respectively, to try their luck against top Western talent. Their San Francisco appearance gave Coast ballroom enthusiasts a chance to see an outstanding example of Harvest Moon Style, for Martin & Holt were Rumba champions last September at Madison Square Garden. Again, Rumba was their winning suit at the Pacifica, and they placed 2nd in Waltz, Foxtrot and Tango. Like several other couples, they also entered the International Style section and made it to the finals. (Cross-reference: see report elsewhere on Ballroom Arts Festival in New Mexico, where Martin & Holt won 1st place in Free Style).

Individual 3rd place American Style winners: Al Frodel & Billie Reilly (Waltz); Howard & Dixie Clair (Foxtrot & Tango); Carl & Claudia Gavert (Rumba).

There were three International Style dances in the Elliott Trophy Competition: Waltz, Slow Foxtrot and Quickstep. This event drew a field of 13 teams. Writes Mr. Elliott:

"The atmosphere of this round was electric, especially in the Quickstep, with each



Jean Hart & George Elliott, Pacifica organizers, gave audience a demonstration of Int'l Style Waltz and Quickstep.

team doing their utmost to display their intricate steps. The audience responded with spontaneous bursts of applause whenever their favorite pair danced a particularly clever step.

"The most surprised couple of the evening were the young team from New Mexico — John King & Mary Helen Baxter — when they were announced as winners. It took some moments to locate them, and their entry on to the floor to receive the trophy and a tremendous ovation from the crowd can best be described as 'naive shock plus exuberance.' So often in contests one sees winners who are so well controlled, but in this instance it added a wonderful touch to see these youngsters overcome with joy. Theirs was a well deserved victory and they are to be congratulated on their fine display of movement and style."

J. H. Vandapool, who brought King & Baxter from his studio in Albuquerque, reports that this pair took their first International Style lesson only last November 6th. He excitedly put in a transatlantic call to Burnett & Betty Bolloten (in London for the Star Ball) to inform them of this big moment for their *protégés*. In the Elliott event Vandapool entered a 2nd couple, Steve Clark & Andrea Rendon, also seen in the finals. (Another cross-reference: see Ballroom Arts Festival for report on another triumph for King & Baxter.)



Another Int'l Style performance featured Santa Monica teacher-dancers Will Thomas & Valerie Rogers in Slow Foxtrot and Tango.

tival for report on another triumph for King & Baxter.)

Second place in the International section went to Dan Belden & Lucille Glassman of Los Angeles. In 3rd position were Paul & Juanita Burkett of North Hollywood. (Still another cross-reference: see report elsewhere on Lawrence Welk TV contest, in which the Burkett's took 1st place.)

Judges for American style were William D'Albrow of San Francisco, Gladys Blankenship of Berkeley, Frances Hatch Park of Oakland, Imogene Woodruff of Woodside, and ex-New Yorker Arthur Burton, recently established in Marin County.

International Style judges were Will Thomas & Valerie Rogers of Santa Monica, Martin Flipse of Los Angeles, William McNess of Oakland, and Ken Sloan of San Mateo.

While contestants rested between rounds, the audience saw demonstrations of International Style dancing by Thomas & Rogers and Elliott & Hart.

Popular master of ceremonies was Jimmy Vivian, and chief scorer was Henry Ashley-Wing. Music was provided by Harry Mason and His Orchestra.

We look forward to the Pacifica Ball of 1961!

END.

LOU BRECKER

(Cont'd from p. 17)

genial and efficient aides, Managing Director Joseph J. Belford and his associate, Abe Holtzman. All three are true friends of the ballroom dancing public.

It's always fascinating to accompany to Roseland someone who has never seen it—or any other properly run public ballroom. Expecting to encounter dime-a-dance "hos-

esses" and other sensational "dance hall" notions perpetuated by the paper-back writers, these visitors are goggle-eyed with astonishment at the sight of decorous, restrained atmosphere and nicely dressed patrons there merely because they enjoy dancing.

In the razzmatazz Twenties, when all Americans were a little slap-happy, Roseland reflected the spirit of the era—with marathon dances, jazz weddings and the like. But

that was a whole generation ago. Today, thousands and thousands of ballroom enthusiasts, weary of being buffeted about on the table-top-size floors of the expensive night clubs, are happily discovering that times have changed. They are learning that around the country there are hundreds of ballrooms like Roseland which are responsibly operated recreation centers, that are a credit to any community.

D.D.

MAMBO

(Cont'd from p. 23)

8. UNDER ARCH TO SIDE BREAK AND LOOP

Basic, Preparation, Cuban Break, UNDER THE ARCH, SIDE BREAK, LOOP Fwd Commando.

Recover Basic.

Note: There is a slight extra lead with the joined hands continuing to circle from Under the Arch to take the Lady into the Side Break. Also by following the Loop with a Cuban Break the comb. may be repeated.

9. MAMBO CHASE Gentleman Chall. Pos.

Left half Basic

1. RF Fwd

2. LF Fwd trng ½ Rt

3. RF SIP

4. LF Fwd

5. RF Fwd trng ½ Lt

6. LF SIP

Note: The Lady's part is the same but this is called an alternating figure, since she does the Gentleman's steps 4.5.6. for her steps 1.2.3. following a complete Basic.

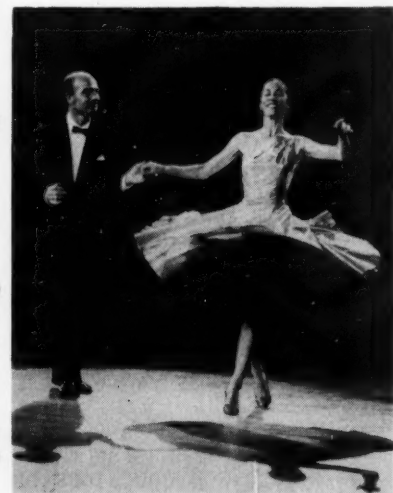
10. FORWARD SYNCHRO COMMANDOS Chall. Pos.

Fwd Commandos turning Lt shoulder over LF on Lt Rock and Rt shoulder over RF on Rt Rock.

Note: It is most desirable to start Chall. Pos. from a comb. ending with a Free Turn and just continuing Basic without contact into challenge Variations. Gentleman, First Fwd Commando follows Right half Basic. Lady, Fwd Commando follows Right half Basic.

AMERICANS ABROAD (Cont'd from p. 4)

In 1960, four years later, the reception of the USA couples in London and in Berlin was again most enthusiastic. In the intervening time International Style has "caught on" with



Bill & Bobbie Irvine from South Africa won the 1960 Professional World Championship May 21-22 in West Berlin.

many American competition teams. This time there were numerous compliments and expressions of pleasant surprise concerning the grasp of this style by our dancers.

Equally important, their participation in the English and German events meant a superb showcase opportunity for the kind of dancing which Americans feel is their special forte—the Latin American and Swing rhythms.

The form and shape of the Int'l Style "standard four," Foxtrot, Waltz, Quickstep and Tango, are fairly settled in the minds of dancers abroad, although they are having arguments about their Tango. Things are considerably less "set" with the Latin and Swing dances, and it is in this field that American influence has perhaps a better immediate chance to make itself felt.

Once again the Star Ball, held this year June 7, was a fabulous event and, as usual, one stands in awe of Leonard Etheridge, the Ball's guiding spirit, who can organize an affair running from one in the afternoon until two the next morning and come out "on the button."

In the Richardson Cup section, the USA team was most warmly applauded. They placed 4th, with the English in 1st place, Holland 2nd, Canada 3rd, and Ireland 5th. In the division of assignments, the Bollotens danced Int'l Style Foxtrot, Waltz and Quickstep, and Rust & Bodle took over Rumba, Paso Doble and Jive (all of which are called "Latin American" in England). Rust & Bodle also did the demonstration, presenting a medley of Mambo and Cha Cha.

Of extra interest to Americans is the fact that Canada's Basil Valvasori & Joyda Parry took 1st place in the Richardson demonstration section with a Charleston-Jive combination. During the afternoon, the energetic Rust-



Star Professional Champions Doreen Freeman & Bob Burgess, of Britain (at R), receive their awards from Ann Rogers, lead in London's "My Fair Lady." At L. Ralph McCarthy, Ed. of London Star.

Bodle team also made a try at the Star Professional Championships; they succeeded in surviving the difficult elimination heats and were passed on to the first round.

The individual Star Championships both went to British couples—Doreen Freeman & Bob Burgess (Professional), and Valerie

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The English Richardson Cup Team takes a bow after making off with this year's first place in the international match.

Waite & Michael Houseman (Amateur). In the Junior Tournament it was again amazing to see the fine quality of these youngsters' work. In the afternoon there were some who seemed very young to be in such a contest and, on the part of the girls, there was a tendency to overdress. None of the youngest appeared in the Finals, and the dresses seemed appropriate in the evening.

As a general fashion note, dresses were prettier this year than last, when there had been a trend to over-strong colors and heavy embroidery. The lighter shades give a more ethereal look, and when there is so much netting in each dress—70 to 100 yards—it is important. The extreme shortness in skirt lengths this year was not too attractive; when they are longer they give a more pleasing line, especially in the spins. However, the total picture was extremely beautiful.

In particular, "our" girls gave a most attractive appearance. Janet Bodle looked

(Over)

AMERICANS ABROAD (Cont'd from p. 25)

charming in her sequined white gown and her new hair-do. For the demonstration she changed to a shimmering bronze-colored dress with matching shoes—also most becoming. Betty Bolloten was lovely in a white gown trimmed with vari-colored sequins. They presented a striking contrast to Canada's Joyda Parry, whose brunette coloring was especially well set off by a gown of silver and scarlet.

A colorful added attraction at the Star was the "Clash of the Champions"—a match between three former Professional Championship teams and three former Amateur ones. Ladies of the professional couples were dressed in gold and their opponents in silver. Winning team, decided by audience ballot, was the Gold.

As is now traditional, "everybody" was at Earls Court for the great annual contest, and there was the usual post-competition visiting back and forth among box-holders. As usual, fine music was furnished by Victor Silvester, Joe Loss, Billy Ternent and their orchestras.

We hear from those who attended that the Professional Championships in West Berlin was also a brilliant affair. A total of 18,000 people attended the two-day match in the large Deutschlandhalle. The American teams paid high tribute to the efficiency of Richard Keller, well-known Berlin teacher, who organized the event with the assistance of the important German organization of teachers and professionals, the ADTV. They also praised the "red carpet treatment" given them by their German hosts.

The new Professional World Champions are Bill & Bobbie Irvine from South Africa, and 2nd place went to Roger & Micheline Ronnaux from France.

Let's hope that one day very soon the USA will be playing host for a match among all these very talented ballroom teams from all over the world. **END**

BALLROOM FESTIVAL (Cont'd from p. 10)

was in Foxtrot, Rumba, Waltz and Tango; for those in advanced training; in two divisions—Junior, 14 and younger, Senior, 15 and older. INTERNATIONAL STYLE was in Waltz, Tango, Slow Foxtrot and Quickstep; also divided into Junior and Senior divisions.

Senior division finals developed into a very close race among three top-flight couples. Gene Steineckert & Charlene Zimmerman, teen-age championship winners on the Al Jarvis *Let's Dance* TV program in Los Angeles, are students of Derrall & Chloe Call in Long Beach. John King & Mary Helen Baxter, Vandapool Academy students, had won the George Elliott Int'l Style Trophy at the Pacifica Ball in San Francisco two weeks earlier. Normand Martin & Shirley Holt hold the New England All-Around Open Class Championships as the result of contests held in Lowell, Mass., last fall. They also took the Rumba Championship in last Sep-

tember's Harvest Moon Ball in NYC.

These couples fought it out right down to the finish line in both divisions—Free Style and Int'l Style. Albuquerque is not a "one couple" area; at least four other couples were so close that the final result could have gone in almost any direction. One of these was the stand-out team of Steve Clark & Andrea Rendon, who also made the Int'l Style finals at the Pacifica. (They're the couple pictured on the cover of this issue).

The emphasis was definitely on youth, and the 18 to 20-year-olds are chasing the old-timers right out of the senior contests. Winners (from Albuquerque unless otherwise noted) were:

FREE STYLE—Seniors: 1st, Normand Martin (Nashua, NH) & Shirley Holt (Lowell, Mass.); 2nd Gene Steineckert & Charlene Zimmerman (Long Beach, Calif.); 3rd, John Wilt (Las Cruces, NM) & Karen Kruger; 4th, Glen Eckard & Cheryle Conniff; 5th, Larry Schreiber & Pam Gallagher (Denver).

FREE STYLE—Juniors: 1st, Hugh Formhals & Barbara Robertson; 2nd, John Snodgrass & Alisa Zerwer; 3rd, Richard Arnold & Sherrill Ann Long (Denver); 4th, Kenneth Creese & Tana Olson (Denver).

INT'L STYLE—Seniors: 1st, John King & Mary Helen Baxter; 2nd, Martin & Holt; 3rd, Steineckert & Zimmerman; 4th, Steve Clark & Joyce Sojka; 5th, Steve Clark & Andrea Rendon; 6th, Mike Haley & Shirley Werner.

INT'L STYLE—Juniors: 1st, Howie Millett & Cathie Clark; 2nd, Stephen Haller & Donna Richardson; 3rd, Mickey Stevens & Patricia Parr; 4th, Bobby Richardson & Ann Elder; 5th Dan Riley & Carolyn Clark; 6th, David Shields & Rebecca Reese.

NOVICE: 1st, Hale Landis & Nancy Fritz; 2nd, Charles Baldonado & Judy Kozner; 3rd, Donald Lammori & Sharon Miller; 4th, Terry Ward & Sheri Robertson; 5th Dennis Anderson & Joyce McDonald; 6th, Steven Brown & Margaret Arnold (Alamogordo, NM).

Judges, approved by the US Ballroom Council, were Jimmy & Olive Cullip (L.A.), Jeff & Bertie Jeffries (L.A.), Don Byrnes (Brooklyn, NY).

Western hospitality lived up to its reputation, as contestants, judges and spectators learned how warm a welcome can be. Just the right note for the opening of the three-day Festival was a Friday night buffet supper at the Academy. It was followed by an impromptu floor show and general dancing—an effective get-acquainted gesture. Your reporter conducted audience participation numbers which included our old friend, *The Madison*. At various points during the Festival the Cullips and the Jeffries demonstrated their specialties for the contestants. Sunday was devoted to an intensive workshop for instructors and students. The closing event was a reception and dinner for the out-of-towners, for which the charming Mrs. Vandapool was hostess.

To me, an especially important sidelight of the Festival was a series of unplanned "dance talk" sessions which happened nightly after the planned festivities were over. Unofficial hosts for these were Herman and Florence Scholtens of Los Angeles, a gracious couple who have been winning West Coast contests for a long time. They are members of the National Smooth Dancers, and Herman is past president of the Terpsichoreans. These "meetings of the minds" represented quite a geographical span (California, Colorado, Texas, Massachusetts, New Hampshire and New York). The first night the atmosphere was a little tense, but after three nights of talking, everyone's views got aired—and we discovered we were not so far apart after all.

An important part of these late-late jam sessions were Jeff & Bertie Jeffries. They are famous for exciting exhibitions with beautiful ballroom lifts. Jeff also does choreography for some of our name teams and also for teen-age school groups. He is sometimes controversial, but always sincere and fair and willing to listen to the other point of view.

Making an equally important contribution were Jim & Olive Cullip, who have won both British and European championships. These very personable teachers are a credit to our profession. They have a high regard for both International and Free Style dancing. I feel much was accomplished toward an understanding of mutual problems.

It looks as though Albuquerque will continue to place high as a hub for the development of beautiful ballroom dancing. Already Mr. Vandapool is planning the 1961 Festival — and next time he wants to rent the 6,000-seat Civic Auditorium! **END**

AUGUST BALLROOM SESSIONS

July 30-31: **DANCE MASTERS OF AMERICA**, Pre-convention Ballroom; Aug. 1-6, Convention, Americana Hotel, Miami Beach, Fla. Ballroom faculty: Albert & Josephine Butler, Vesper Chamberlin, John Clancy, Joe Cornell, Bill DeFormato, Lucille Dubas, Harry Kanada, Dolores Magwood, Lois McDonald, Jeremiah Richards, Jack Wolfram.

Aug. 7-12: **AMERICAN SOCIETY OF TEACHERS OF DANCING**, Edison Hotel, NYC. Ballroom faculty: Don Byrnes, Jim Clelland, Russell Curry, Val Escott, Francois Lefevre, John Lucchese, Donald Sawyer, William Souder, Alice Swanson. Aug. 9, Star Ball film, Helen Wicks Reid.

Aug. 22-26: **DANCE TEACHER'S CLUB OF BOSTON**, 18th Teachers' Training Course, New England Mutual Hall, Boston. Ballroom faculty: Ron Greenwood. Aug. 29-Sept. 1, Convention, Somerset Hotel, Boston. Ballroom faculty: Bob & Doris Belkin, Alex & Mona Desandro, Hardy Fehns, James Mitchell.

Aug. 28-30: **DANCE EDUCATORS OF AMERICA**, Benjamin Franklin Hotel, Seattle, Wash. Ballroom faculty: Don Byrnes, Margaret Powell, Katherine Sheehy.

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